



**COLOR
HARMONY
IN THE HOME**

**BY
ALICE LEE PATTERSON**



FOREWORD

To take a house—four walls and a roof—and transform it into a *home*—is, primarily, a woman's job. In creating the atmosphere of home, color plays an important part. Every woman has an inherent love of color—and an inborn tendency to study ways of improving her surroundings. This little booklet, written by a woman who has achieved a wide reputation in the field of home decoration, is presented in the hope that it will prove genuinely helpful in enabling other women to make their homes more colorful—and thus more cheerful, more attractive, more livable.

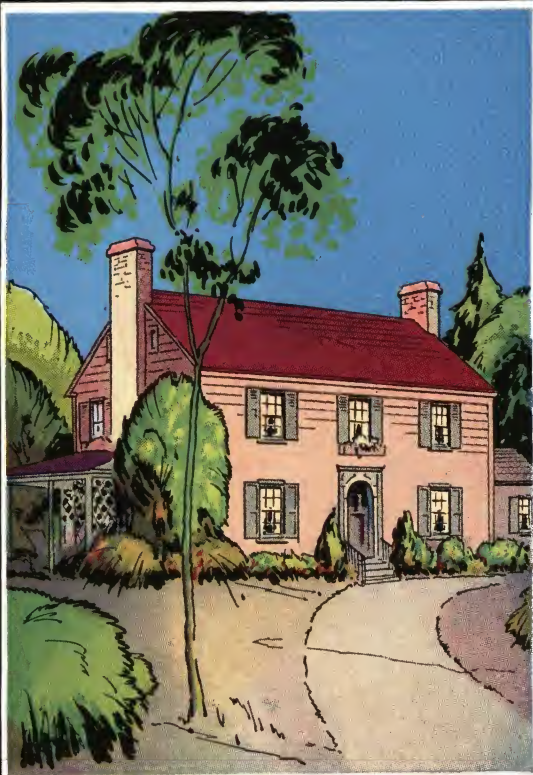


SMITH-ALSOP
BLOOMINGTON PAINT COMPANY
112 E. Front St. Bloomington, Ill.
Phone, 3142

**COLOR
HARMONY
IN THE HOME**



**BY
ALICE LEE PATTERSON**



The present tendency in exterior decorating is to break away from the conventional combinations. Colors once thought bizarre are now popular.



WEBSTER defines harmony as being "such an agreement between the different parts of a design or composition as to produce unity of effect or an artistically pleasing whole." By "Color Harmony in the Home" then, we mean an agreement, or relation, between the colors used in decorating the different parts of the home that will produce a unity of effect—a *pleasing* whole.

Love of beauty and the desire to create it is a primal instinct in everyone. Everyone with any personal pride derives keen pleasure from making his or her home a place of beauty and of harmony. In this work of making the home beautiful and attractive, color plays a most important part. An understanding, appreciation and use of the proper relation of colors is essential to the effect of harmony and unity which it is desired to produce.

My only hope in this booklet is to make a few general observations and a few suggested color treatments for both the exterior and the interior of the home which will prove practical and helpful. While there are certain principles and rules of color harmony which must be observed, inherent good taste will always be the basic guide for proper color schemes, and, within certain bounds, there is plenty of room for individual ideas, tastes and preferences. Good effects—harmonious effects—will not, however, be accomplished by hit or miss methods. The effects

of different colors and different combinations of colors—the size of the house, or of the room, the type of house, the light, etc., must all be carefully considered and studied.

The Exterior of the Home



HE exterior of the home does not permit the same wide choice of harmonies as does the interior. The number of colors to choose from is limited—not only by good taste but by utility. There is, however, a certain amount of individuality possible, particularly in the selection of colors for roof, shutters and trim.

In selecting exterior colors, we must consider the size and setting of the house, the size of the lot, etc. If the house is small, it is generally a good plan to use light colors, as they give an effect of increased size. If the small house is surrounded by trees, it should be painted with light colors, such as yellow or ivory, to provide proper contrast with the green of the foliage. If the house is large, dark colors are sometimes desirable because they make a house appear smaller. If, however, the large house is surrounded by heavy foliage, grays or tans will provide a better contrast. A large house on a small lot looks best in unobtrusive colors, such as grayed blues or greens, etc. A small house on a large lot shows to good advantage in warm colors, such as yellow, buff, ivory, tan, etc.

Custom has associated certain colors with

certain types of homes. The Colonial home, for example, is usually painted white or yellow. The timber framing of cement and stucco homes is usually painted a dark color. Some people have the notion—a mistaken notion, I think,—that bungalows look best in dark colors. Very pleasing effects can be secured by using white or light colors, such as buff, gray, light brown, etc. The roof of a bungalow is usually painted (or stained) in strong, dark colors, such as greens or reds.

Here are a few suggestions for color combinations for exterior painting from which you should be able to select or adapt one that will suit your home.

For the Small House

White body—white sash—green roof and shutters.

Cream body—green trim—red roof.

Pink body (painted stucco)—dark blue trim—medium brown roof.

For the Large House

Light gray body—lead color trim—green roof.

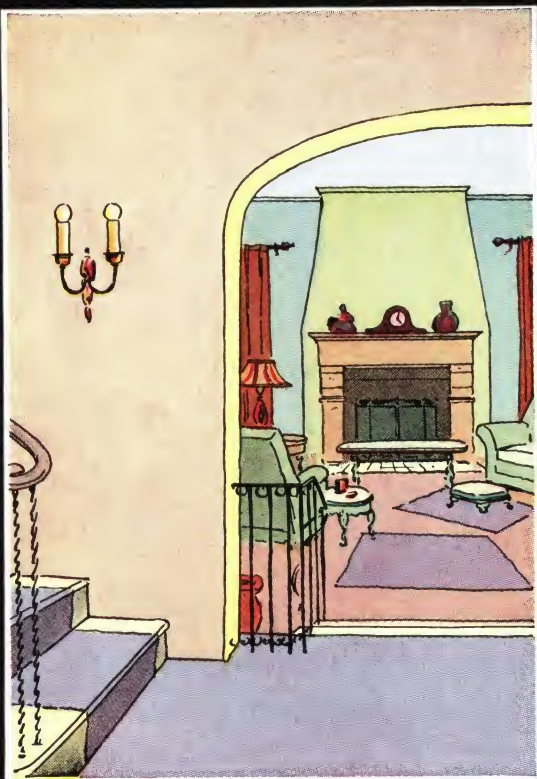
Tan body—dark brown trim—green roof.

For Either Small or Large House

White body—cream sash—dark gray roof and shutters—tan and green striped awnings.

Yellow body—dark blue trim—brown roof.

Tan body (painted stucco)—gray roof and trim—brown awnings.



Just a glimpse of stairway, entrance hall and living room, showing how one room colors should blend into the adjoining, in a way that maintains unity as well as harmony.

The Interior



OW, that we have given some thought and attention to the outward appearance of our home, let us cross the threshold and take up the more complicated and—to most women—the more interesting job of interior decorating.

Purpose of Room Should be Considered



N considering this task of home decorating, we should, first of all, remember that each room of the home serves a different purpose. This purpose should be considered in deciding upon the color scheme. The entrance hall, for example, is the place where guests are welcomed. It should be inviting, and suggest hospitality. As it opens into the living room, the color, in general should be close to that of the living room.

The living room is the place where the family gathers—where guests and friends are entertained. The colors here should express refinement, comfort, companionship. For the wall colors, light tans, grays, blues, greens and other soft colors are appropriate.

The dining room, is, or should be, more than a mere place to eat in. It should be a place where guests love to linger at the table—where cheerful colors and cheerful conversation make the daily meals a pleasant func-

tion. Unless your dining room is very dark, soft shades of blue, orange, greens, dark or medium browns on the walls will give pleasing effect. For the exceptionally dark dining room, lighter shades, such as creams and tans, must of necessity be used.

The bedrooms are for rest and sleep. Anything in their furnishing or decoration that interferes materially with these two functions should be avoided. Everything in them and about them should suggest repose and tranquility. Quiet wall colors only should be used. Speaking generally, creams, yellows, blues and light grays are restful wall colors that are appropriate for bedrooms.

The kitchen walls should of course be bright, cheerful and clean looking. While many women like a white kitchen, I believe something just off white—such as cream or ivory—is more generally satisfactory. It is less glaring and stays clean-looking longer.

The bathroom may be treated as a separate unit, but light tints, to give atmosphere of cleanliness, are preferable. Ivory, creams, buffs, light grays or blues, etc., are used.

Determining the Wall Colors



IN deciding upon the wall colors to be used, the size of the room, as well as the purpose of the room, must be considered. Colors can be used to make a room seem smaller or larger. Light colors on the walls will make a small room appear larger, while

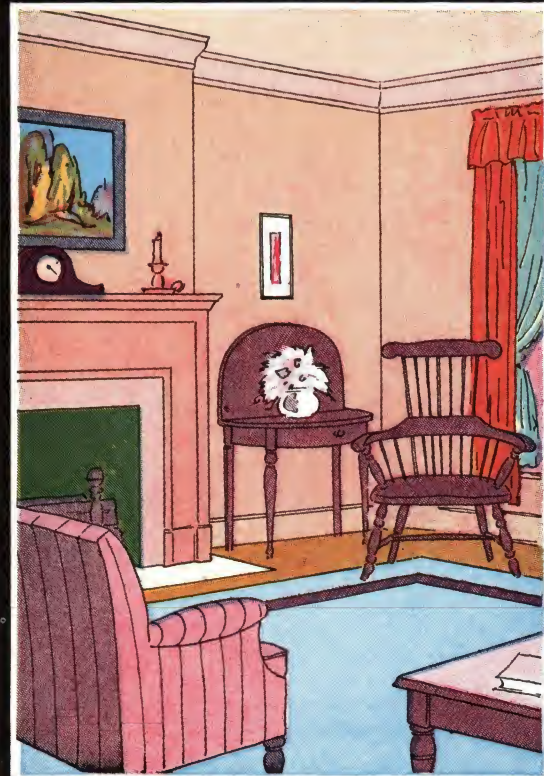
dark colors on the walls make a room look smaller. If the ceiling is high, it should be tinted a darker color than if it is low. In long narrow rooms, or where the ceiling is unusually high, the effect of the high walls can be overcome by bringing the color down two or three feet on the side wall and using a wide molding.

The lightness of a room must also be taken into consideration, and may be effectively influenced by the color used on the walls. A light wall color will make a dark room appear lighter. For such rooms I have found yellow the best color, although light grays, buffs, cream and ivory may also be used. If you have an unshaded room in which there is a lot of light, you should use greens or blues on the walls.

The Woodwork



WHILE the walls and ceiling constitute the largest surfaces in the home, and thus constitute the largest color problem, the color of the woodwork is an equally important factor in achieving color harmony in the home. It is possible to achieve many different and beautiful effects by painting the woodwork a contrasting color to the walls. White woodwork is much used, especially in Colonial type homes, but grays, greens, and other colors are equally correct and very ef-



A fire-place—a cozy chair—a good book—and cheerful, attractive surroundings—what is more home like—more inviting—than such a scene? Paint adds to the cheer and comfort of a home as well as to its cleanliness and utility.

fective. In small rooms, it is often advisable to treat the woodwork in the same color as the walls, or a shade or two darker.

The Materials



O carry out any color scheme in a way that will give lasting satisfaction and service requires, of course, the best of materials. It goes without saying, therefore, that the selection of the materials should be given serious consideration.

A paint or varnish should protect, as well as decorate the surface it covers. It should preserve, as well as beautify. And it will—if you use a good product.

There are many good paints on the market. No one manufacturer has a corner on quality. But frankly, in all my experience, I have never found a line of paints which gave more uniformly satisfactory results than those manufactured by The Smith-Alsop people. These Smith-Alsop folks seem to have been more concerned with quality than with volume. I have used their products in many of the homes I have decorated, and have found them highly satisfactory. They make a complete line of paint and varnish products, and can furnish you with any of the colors that I have suggested in the four complete decorative schemes which I am giving you. My sugges-

tions would be that you consult the Smith-Also store in your town. You will find that their manager, who is a trained paint man, can give you many helpful suggestions that will save you time, trouble and money.

Specific Examples and Color Scheme Suggestions



IN order to make my color suggestions applicable to any type of home, I have taken four homes, representing four of the most popular types in vogue today, namely the Colonial, the English, The American and the Spanish. I wish to stress the fact, however, that any of these color treatments, with the possible exception of the Spanish house, may be adapted or used "as is" in almost any type of home.

Let us take these four homes and go through them, room by room. Let us start in with the entrance hall, where your guest gets his first glimpse of your home, and go right on through the house. These color schemes, remember, are not set down as the only color combinations for the various rooms. They are intended more as suggestions, which will help you to create color harmony in your home and thus help you to make your home a more attractive and more cheerful place in which to live.

Residence Color Scheme No. 1



HERE is a simple color scheme that is particularly effective for the Colonial type of home, although it may be used with equally satisfactory results in other types of homes.

As we step into the entrance hall, the effect is at once light, cheerful and inviting. The woodwork, doors, stair treads, hand rails and baseboard are finished in mahogany. The trim is in ivory enamel, with the walls gray (Richtone Flat Finish Gray No. 19) and the ceiling ivory (Richtone Flat Finish Ivory No. 18).

The mahogany woodwork is also used in the living room, dining room and breakfast room. The living room walls are blue, with cream ceiling. (Use Richtone Delft Blue Flat Finish No. 25).

The breakfast room walls are light green and the ceiling cream. (Use Richtone Green Flat Finish No. 32 and Richtone Flat Finish Cream No. 20.)

The kitchen woodwork is white enamel, with walls of light buff or ivory enamel and the ceiling a very light shade of the same color. (Use Fastime Enamel.)

The mahogany woodwork is used throughout on the doors and baseboard of all the bedrooms. The walls, of course, are different for each room.

Suggested colors for the walls of the different bed rooms are: master bed room—



The dining room should be more than a mere place in which to eat. It should not be—NEED not be—stiff and formal. The right color combinations here is important to the charm not only of the room but to the full enjoyment of the dinner.

pink Richtone Flat Finish No. 30); guest room No. 1—green tint (Richtone Flat Finish No. 32); guest room No. 2—old rose (Richtone Flat Finish No. 22). Ivory ceilings are used in each of the bed rooms. (Richtone Flat No. 18.)

The bathroom is done entirely in Fastime white enamel.

NOTE: Your Smith-Alsop store will be glad to give you descriptive folders, color charts and complete particulars for applying any of the paints, varnishes and enamels used in this or any of the following color schemes. Or, if more convenient, write direct to The Smith-Alsop Paint & Varnish Co., Terre Haute, Ind.

Residence Color Scheme No. 2



OR our second color scheme I have in mind a house of the English type, although the color combinations which I have used are such that they may well be used in any type of home.

The woodwork in the entrance hall and living room is finished in Walnut. The entrance hall walls are in buff (Richtone Flat Finish No. 23)—stippled; the ceiling is in ivory (Richtone No. 18) stippled. See directions on page 22 for stippling.

The living room walls are in straw color (Richtone No. 27) and the ceiling is lighter straw color—both stippled.

The dining room walls are in sky blue (Richtone No. 37) stippled. The ceiling a light straw color (Richtone No. 27).

The breakfast room woodwork is in ivory enamel (Fastime). The walls are pea green

(Richtone No. 33) stippled. The ceiling a lighter green, also stippled.

The kitchen woodwork is in light gray Fastime enamel—the walls a light blue Fastime enamel and the ceiling light gray Fastime enamel.

Bedrooms: The woodwork of all the bedrooms is in buff enamel (Fastime).

In the master bedroom the walls are of straw color (Richtone No. 27) and the ceiling a lighter straw color. Both wall and ceiling finishes are stippled.

In guest room No. 1 the walls are a green tint (Richtone No. 32) and the ceiling a pale yellow (Richtone No. 26) stippled.

In guest room No. 2 the walls are old rose (Richtone No. 22) variegated and stippled with blue. The ceiling is light gray (Richtone No. 19) stippled.

In guest room No. 3 the walls are sky blue (Richtone No. 37) and the ceiling gray (Richtone No. 19) stippled.

The bathroom woodwork is in ivory enamel (Fastime) with the walls and ceiling yellow enamel.

Residence Color Scheme No. 3



ET us next take up one of those typical American homes that are found in every community—a home where comfort and “hominess” is the keynote—where the colors are quiet and restful, yet at the same time cheerful and pleasing.

The entrance hall and living room woodwork is in dark oak or walnut. The walls of the entrance hall are in yellow (Richtone No. 26) and the ceiling in ivory (Richtone No. 18), and both wall and ceiling finishes are stippled.

The living room walls are in light tan (Richtone No. 24) or straw (Richtone No. 27)—stippled, and the ceiling is in ivory color (Richtone No. 18) also stippled.

In the dining room the woodwork is the same as in the living room and entrance hall—dark oak or walnut. The walls are cream (Richtone No. 20) and the ceiling ivory (Richtone No. 18)—both stippled.

The breakfast room woodwork is Nile green enamel (Fastime) the walls are green variegated and stippled with yellow, (Richtone No. 32 and No. 26) and the ceiling a light green tint (Richtone No. 32).

The kitchen woodwork is in light blue enamel (Fastime) with the walls and ceiling a gray enamel (Fastime).

Bedrooms: The woodwork of the master bedroom is in gray enamel (Fastime); the walls blue (Richtone No. 37) stippled with gray, and the ceiling light gray, stippled.

In guest room No. 1 the woodwork is again in gray enamel (Fastime) the walls blue, stippled with rose and the ceiling ivory. (Use Richtone No. 37 and No. 22).

In guest room No. 2 the woodwork is white enamel (Fastime) the walls yellow stippled



The bedroom should be bright with color, so that the waking thoughts should be cheerful. And the impression of pleasant surroundings also helps to bring sleep quickly. Here is a charming example of what color can do in a bedroom.

with white and the ceiling yellow stippled with cream.

The bath room woodwork is in lavender or orchid enamel (Fastime) with the walls and ceiling in Nile green enamel (Fastime).

Residence Color Scheme No. 4



THE fourth home for which I want to outline a suggested color scheme is what is generally referred to as the Spanish type. The very name "Spanish" brings up a picture of bright, warm colors which are often in striking contrasts, but always in perfect harmony.

The entrance hall of our Spanish type home presents an atmosphere of warm welcome. The woodwork is stained in brown. The walls are stone gray (Richtone No. 36) variegated and stippled with light green and yellow. The ceiling is a light gray (Richtone No. 19)—stippled.

In the living room the woodwork is the same as the entrance hall—brown, with black, orange and green striping on doors and trim. The walls are in Richtone Red, No. 42 variegated and stippled with blue and orange. The ceiling is in stone gray (Richtone No. 36) stippled.

The breakfast room woodwork is in jade green (Fastime) enamel—the walls yellow (Richtone No. 26) and the ceiling cream.

The kitchen woodwork is in orange enamel (Fastime), with black striping on moldings;

the walls are Richtone Blue No. 37—the ceiling Richtone Cream No. 20 or Richtone Ivory No. 18.

Bedrooms: The woodwork in the master bedroom is in buff enamel (Fastime)—the walls of dark brown (Richtone No. 15) stippled, and the ceiling in light brown (Richtone No. 41) stippled.

In guest room No. 1 the woodwork is in Nile green enamel (Fastime) with lavender or orchid striping; the walls are Richtone Pink No. 30 or Richtone Old Rose No. 22 and the ceiling a light pink, both stippled.

In guest room No. 2 the woodwork is in lavender enamel (Fastime), the walls a green (Richtone No. 32) and the ceiling a light pea green (Richtone No. 33) both stippled.

The bathroom woodwork is in black enamel (Fastime) with gold striping. The walls and ceiling are yellow tint (Richtone No. 26).

How to Produce the Beautiful Stippled Effects in Wall Finishes



TIPPLED walls are much in vogue today, and justly so, because they make possible beautiful effects not possible with plain wall colors.

Stippling is the simplest, and at the same time one of the most effective of decorative processes. First paint the wall with one of

the solid colors of Richtone Flat Wall Finish. Let this coat dry and harden. The stipple effect is then produced with a sponge. Use the flat side of a sponge of suitable texture. Brush a thin layer of the color to be used for stippling on a smooth surface such as tin or glass. Then press the sponge lightly to this paint layer, and press the sponge lightly to the wall. Should the sponge after a little use acquire an excess of paint, wash it out in gasoline or benzine.

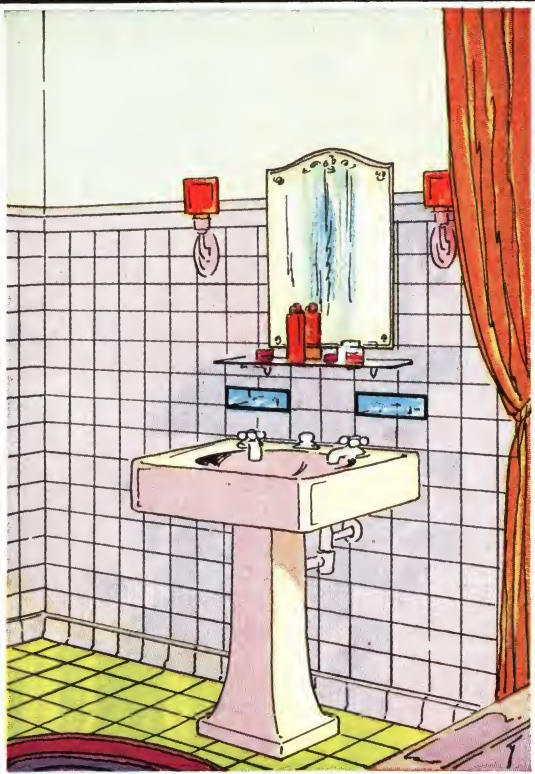
Before you try to stipple the wall, it is best to first try your hand with the sponge on a smooth board, a stiff cardboard or some similar smooth surface until you get the knack of applying the sponged coat with just the right pressure.

Your Smith-Alsop store will be glad to give you a Richtone folder and color chart, which gives you a selection of several beautiful stipple effects and tells you in detail just how to achieve them.

Color Suggestions For Painted Furniture



PAINT and enamel may be used effectively either to give unfinished furniture attractive finishes that will harmonize with the decorative scheme of the home, or to renew old furniture that has become faded and dingy. Because it is practical and artistic—because it gives the housewife a chance to



No longer need the bathroom be confined to white or ivory. Many pleasing color combinations are now possible and popular—not only for walls, ceiling and woodwork, but also in the bathroom fixtures.

express her individuality—painted furniture is here to stay.

Smith-Alsop Fastime Enamel is especially recommended for use on furniture, because of its ease of application and its quick drying qualities. It dries hard in four hours. Fastime enamel is available in fourteen beautiful colors, also black, white, and clear.

Decorations may be added by striping or lining with a color that harmonizes or contrasts with the body color. Stripes are used in such places as the grooves of moldings, around the edges of chairs, table tops, head boards of beds, etc. Stencil designs and decalcomania transfers may be used in such places as the corners of a drop leaf table, chair backs, head boards of beds, the center of desk and table drawers, etc.

The following are a few color suggestions that may prove helpful to you in planning the redecoration of your furniture.

Dining Room or Breakfast Room:

Jade green, with stencil decoration.

Yellow, with green trim.

Living Room:

Black with trim of jade green, Chinese red or light blue. Light gray with trim of dark gray or dark blue.

Sun Parlor:

Gray with yellow trim. Light gray with green trim and decalcomania decoration, if desired.

Kitchen:

Blue with rose trim. Ivory with medium blue trim. Decalcomania decoration, if desired. Tan with green trim. Blue, with pink trim. Stencil decoration if desired.

Odd Pieces of Furniture:

Secretary: Jade green, lined with orange. Trim of dull gold striping. Stencil decoration. Antiqued.

Nest of tables: Chinese red.

Magazine rack: Black with Chinese red trim.

Hanging bookshelves: Yellow with green trim.

Ask your Smith-Alsop store for color chart on Fastime Enamel and complete information on the subject of making old furniture look like new.

And Finally—



IN conclusion, let me say that no home need be—no home *should be*—drab and colorless. Color exerts a definite effect upon the mental attitude of everyone who comes into the home. Bright cheerful colors mean a bright cheerful atmosphere.

You can make your home a place where your family will enjoy living—where your friends will enjoy coming. You can do it easily—inexpensively. You do not have to do it all at once. You can do it one room at a time. One thing to remember when doing a house this way is that “room to room” har-

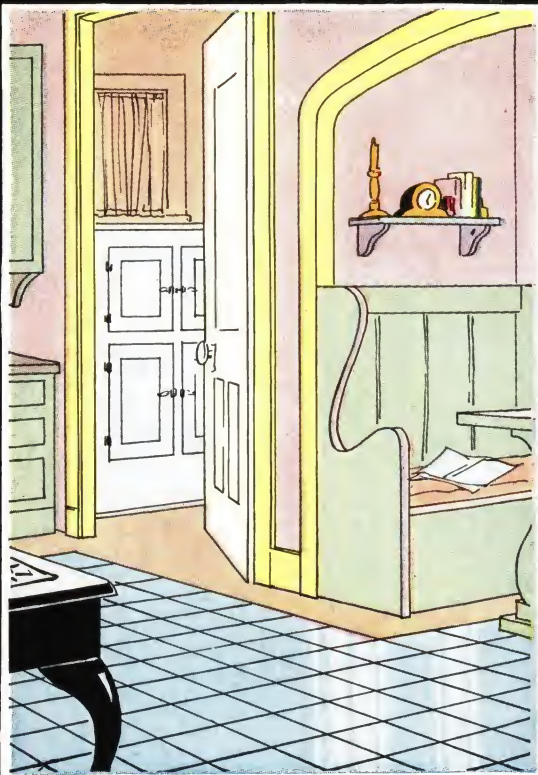
mony is just as important as a well chosen scheme for a single room. Never let the contrast between two adjacent rooms be too decided, or the change too sudden, especially if there are large or double doors between them.

The limitations of space have made it impossible for me to go into detail here in regard to the various processes, the preparation of surfaces, the mixing of paints, etc., etc. These are all important things. The professional painter or decorator, of course, is familiar with them. But the many who do their own painting will find that it will save them not only much time and work, but also money, to talk to one who knows paints and how they should be applied.

You will find the men at your Smith-Alsop store are both able and anxious to serve you along these lines. Make up your color schemes, then go to them and let them help you select the materials that will give you the best results—and tell you exactly how to secure those results. Take your paint problems to the Smith-Alsop store.

No matter whether it's an entire home or a single piece of furniture you want to decorate, you want it to be done correctly. You can be sure of getting correct, authentic information from the Smith-Alsop store. You can also count on a helpful personal interest in your particular problem.

And, finally, you can count upon the finest quality in any paint or varnish product that bears the Smith-Alsop name.



The breakfast room, of all places, must be bright, cheerful and colorful. The day gets its start here. And morning grouches just don't seem in place in a gayly decorated breakfast nook such as this.

Questions and Answers

Which Will Help You With Your Painting Problems

Every painting and varnishing job presents a different problem. But there are certain fundamentals that, if remembered, will save you time, trouble, work and expense. Here are a few of the questions that are most frequently asked, together with the answers.

Q: How much surface does house paint cover? A: 600 square feet, one coat; 350 square feet, two coats; to the gallon.

Q: Can house paint be used inside? A: On an upright surface, if the ordinary gloss will do.

Q: Which is better: One heavy coat or two thin coats? A: Two thin coats.

Q: What paint for a semi-gloss finish on walls? A: Smith-Alsop Dull Lustre Finish.

Q: Can Dull Lustre be used on any other surface? A: On woodwork, furniture and household objects.

Q: What is best for preserving wood shingles? A: Smith-Alsop Shingle Stain.

Q: How is it applied? A: It may be brushed or shingles may be dipped.

Q: Where do you use Oil Stains? A: On the bare wood that has not been finished.

Q: How are they applied? A: With a brush and wiped off after allowing time to stain.

Q: Are Oil Stains obtainable in different shades? A: Several standard shades are available.

Q: How do you grain? A: Apply coat of yellow ground color, and use selected type of graining material.

Q: Where do you use paste wood fillers? A: When finishing open grained woods such as oak, walnut, etc.

Q: Where do you use liquid wood fillers? A: On upright close grained wood surfaces.

Q: Is there a special paint for porch floors? A: Smith-Alsop Porch and Deck Paint.

Q: Is it made in more than one color? A: There are eight standard colors.

Q: Why is it better for porch floors? A: Dries harder, stands more wear and weather.

Q: Is there a special paint for Concrete floors? A: Smith-Alsop Floorkon, in several shades.

Q: Can ordinary putty be used for filling cracks in floors? A: No. Use special crack filler or water putty.

Q: Is barn paint suitable for other painting? A: For fences, sheds and farm buildings.

Q: What is Japan Drier? A: A liquid for accelerating the drying of oil paints when properly used.

Q: Which is the best enamel for general work? A: Fastime Enamel inside or out.

Q: With what do you thin Fastime Enamel?

A: Turpentine, if necessary.

Q: When do you use enamel undercoat?

A: On a surface that has never been finished or when changing the old finish from a dark colored finish to white or light shade.

Q: Is shellac or varnish better for floors or linoleum? A: Varnish. It is waterproof and much more durable.

Q: What is used for thinning shellac?

A: Alcohol only.

Q: What is used for thinning lacquer?

A: Lacquer thinner only.

Q: What is Varnish Stain? A: A stain and varnish combined, ready for applying.

Q: Where is it used? A: Intended for renewing surfaces previously finished in light oak, dark oak, mahogany, etc.

Q: How does it dry? A: Smith-Alsop Stainkote Varnish Stain dries in four hours with a gloss finish.

Q: What varnish shall be used? A: Always state the purpose and the proper type of varnish will be supplied.

Q: Should varnish be thinned? A: No. Varnish is made ready for use.

Q: How do you remove paint, varnish, or enamel? A: Apply Paint and Varnish Remover with a brush; scrape off with putty knife; then wash the surface first with alcohol and then benzine.

Wall Papers



WHILE painted walls are in great vogue today, wall papers are still in wide general use and are preferred by many people. It is well to remember that great changes and advances have been made in the art of designing wall papers within the past few years, and that today it is possible to secure papers that give as rich and colorful effects as can be obtained with paints. It is simply a matter of selecting the proper weight and quality of paper—the proper designs and colors.

You will find at our store a complete line of wall papers for every room in the home—in colors and designs to go with any decorative scheme.